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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR·

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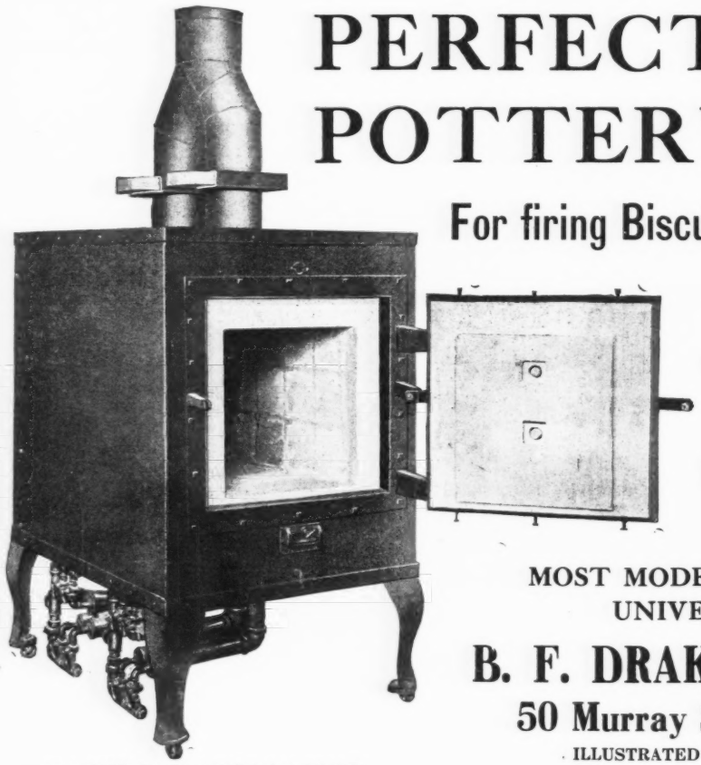

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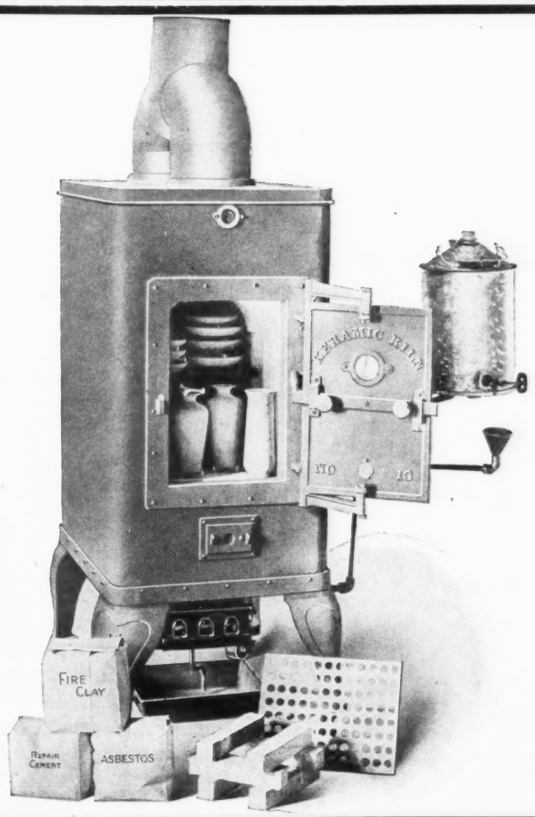

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KERAMIC STUDIO

Vol. XXII, No. 1 SYRACUSE, NEW YORK May 1920

CONGRATULATIONS are in order. With this issue we celebrate our coming of age. Twenty-one years ago today we took up the work of "keeping the fire alive," and we have passed safely through the distempers of childhood and youth, not the least of which has been the long stress and strain of the war time. We have survived our childhood's mistakes and misfortunes, and, with the voting privilege at last ours, we are inaugurating a better Keramic Studio, one which, in attaining its maturity, is developing a higher standard and a wider field of design.

Many of the good friends who came to the aid of our infant footsteps have passed to other fields of work, many are still with us. To them we owe the fact that we have survived the war, the only Magazine of ceramic arts in America, in fact, in the world today. And today we are planning a new tie between Keramic Studio and its readers, that will make it the Rallying Point of all the lovers of ceramics, all the lovers of good design. There is no other Magazine that has done or *can do* for designers, ceramic or otherwise, just what we have done and are planning to do. We believe that the improvement in helpful material offered to our readers, especially since September, 1919, is an earnest of more and better things to come. We are exerting every nerve to make Keramic Studio a Magazine that must be found in every progressive studio and we believe our old friends and our new ones will wish us "many happy returns of the day."

An illustrated article by Mr. Heckman, which was to accompany the Batik color supplement and show its application to other crafts, was unavoidably delayed, and will be published in a later issue; we will try to have it in June number.

We would like to call especial attention to the article on Cross Stitch embroidery by Miss Riggins, with similar designs applied to keramic forms. The simplest design would be very effective with linens to match, as indicated in the embroidery designs derived from the Hungarian Costume. It is an individual touch like this which gives distinction to one's home.

A recent addition to the study table is a copy of James & Benson's "Color Tablet", published by Bruce Publishing Co., of Milwaukee. The purpose of the tablet is to afford a simple and convenient means for giving practical instruction in color to students in High, Normal and Art schools. It is the result of many years experience on the part of the authors, and they claim that this method has been particularly useful in impressing on students, in the shortest possible time, the elements of color theory and in giving them experience in working out color schemes, as applied to textiles, wall decoration, costume design, etc.

In order to aid in the reviving of interest in Keramic Clubs and in keramic work which has been under the war cloud, Keramic Studio has been considering a plan which it is offering to all serious keramic workers. It is a plan which is open to suggestions from the Clubs, but is offered as frame work for building up American Keramic Art.

Keramic Studio proposes to all existing Clubs and to new Clubs being formed the following arrangement for mutual interest and support:

Every Club to require of its members individual subscriptions to Keramic Studio, to be included in its yearly dues. In return Keramic will take these subscriptions at Club rates, allowing for any subscription already paid in whole or in part. Keramic Studio will give to each Club, whose work comes up to a certain standard, a page, monthly, in the Magazine, upon which club notices may be printed under a club heading, either a good photograph or black and white drawing. Clubs should have regular design competitions and the best design should represent the club on this page. The smaller and younger clubs that are not able to be responsible for an entire page, will have their club notices on a page reserved for them until they are able to undertake the monthly design.

Keramic Studio will hold a semi-annual Inter-Club design competition, in which the best design in color from each club may be submitted. The one judged best of all will be purchased by Keramic Studio and reproduced in color.

Keramic Studio will organize a Federation of Keramic Clubs yearly exhibition of finished pieces, a certain limited number representing each club, possibly the best three pieces executed during the year. This will be exhibited and for sale in all cities where the expenses of shipping will be paid by the local club. From this exhibit Keramic Studio will purchase the piece considered best and will reproduce it in color. The piece will be selected yearly from votes in each city where it is exhibited. This would constitute a Permanent Prize Exhibit which would travel with the yearly exhibit.

Federated Clubs will be at liberty to ask for articles along lines of their respective study courses. A lecture course will be arranged later. Good space will be given to Club exhibitions, illustrations etc.

All Keramic Clubs and individual workers interested in this plan are requested to communicate with us as soon as possible, so that we may have this plan in working order by the Fall.

This issue may be delayed in mailing on account of the railroad strike which is preventing the paper for our cover from reaching us in time. The paper situation is becoming quite serious for all publishers and many magazines may be obliged to reduce the number of pages or the number of issues. We will manage to keep the regular number of pages every month but there may be at times delays in mailing.

MAN'S SHIRT, HUNGARIAN, 19th CENTURY Courtesy Metropolitan Museum

CROSS STITCH EMBROIDERY

Miss Marie Riggins

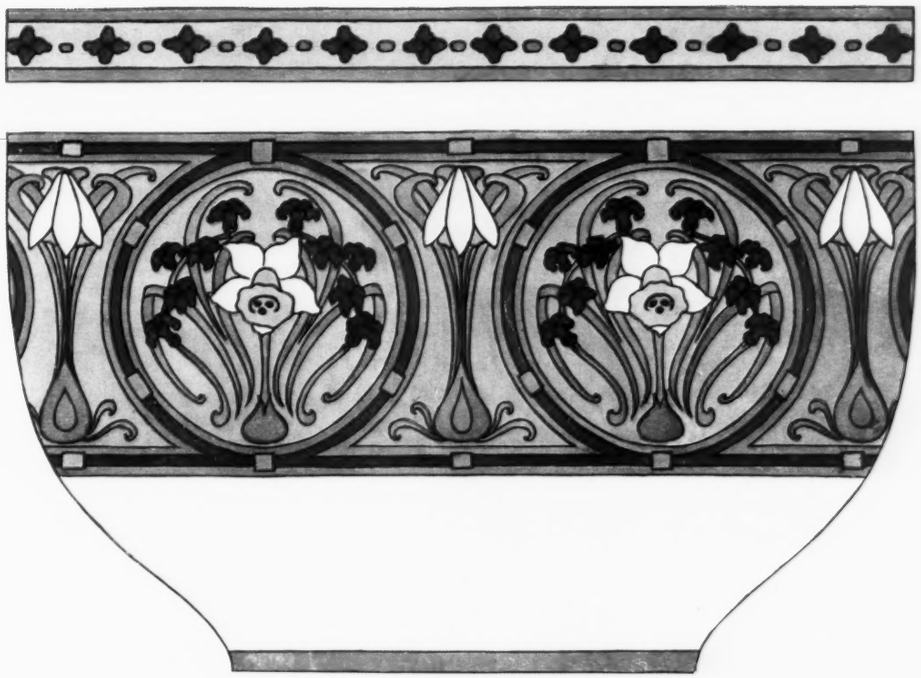
TO "Carry On" the work of embroidery in a way which will put it among the art crafts of our country requires two things. One is an appreciation of the fine things that have already been done in this work and the other is technical ability. Cross stitch of all things is the easiest and the simplest to do well so that if we develop our appreciation our work will be correspondingly fine. In all the embroidery of the East or the West nothing is so striking and fine in design as some of these things which we studied last month and, incidentally, it is interesting to note that at a recent exhibition of needlework, nation-wide in its scope, which was held this spring in New York City, one of the prize winning designs was distinctly the outcome of an appreciation of these very things we have been studying. The salient feature of the whole exhibition was the desire for better and finer *design* and this was very encouraging.

MAN'S SKIRT, HUNGARIAN, 19th CENTURY
Courtesy Metropolitan Museum

The constant changing in our fashions has made us over-cautious in our attempts at embroidery and has led us to embroider in white on linen whenever we have wanted to make something that we might always keep. For example, the changing fashions in table covers have been most disheartening. A few years ago we laid away the linen covers we had so tediously embroidered, with a sigh for the work we had wasted, replacing them with tapestries, velvets and silks. Had they been finer in design and had we put more thought into what we had been fashioning we would not have laid them away. Through a study of fine old Hungarian, Turkish and Persian patterns we can create in ourselves that feeling for good spacing and fine arrangement which are inherently characteristic of the peoples of Europe.

The costume reproduced on this page through the courtesy of The Metropolitan Museum of Art, is typical of the art of the Hungarian peasant and, while we have neither the patience nor the desire to copy it as it is, it contains a great number of possibilities for blouses or costumes, curtains, sashes and even dishes. Figures 3, 4, 18 and 19 show a few of these possibilities worked out.

Our shops furnish an abundant supply of colored linens, georgettes and silks and in the last year a great variety of colored threads and wools have been placed on



DESIGN FOR BOWL—LOLA ST. JOHN

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Outline in Black. Background is one part Pearl Grey and one part Warm Grey. Enamels in design are Light Lemon Yellow, Old Yellow, Warm Grey, New Green and Dark Blue mixed with Violet.

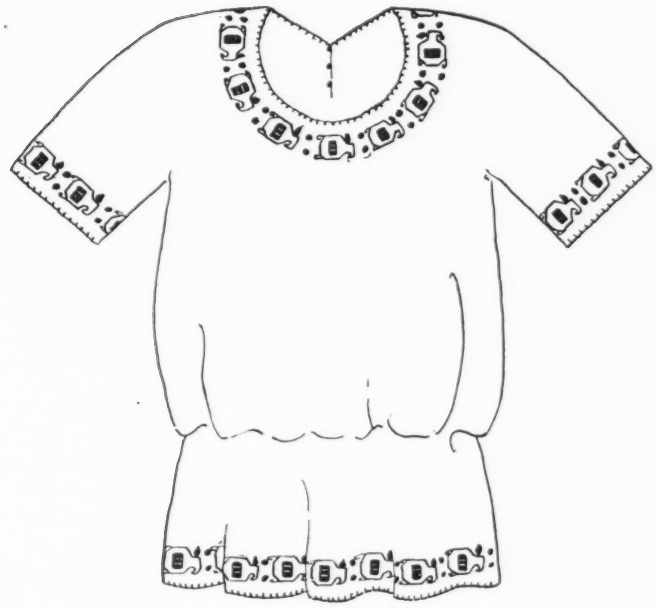


Fig. 1

Fig 2.

the market, so that materials are not lacking. Figures 1 and 2 are adaptations from designs shown in my previous article. As to suggestions for color schemes for these blouses, a Chinese blue might be embroidered in red purple, blue purple and emerald green, with spots of lemon yellow, golden yellow or bright pink. A navy blue or black might be embroidered in very brilliant colors or in a different shade of blue, red purple, old red, dark green and grayed green, with centers of the same colors lighter in value or brighter in hue. Delicate pinks and yellows call for turquoise blue, deeper yellows, deep pink and orchid shades. Using the same color in thread as the color of the material adds depth and richness to the design.

Along with blouses come hat bands or drapes, scarfs, girdles and bags. Hat drapes are popularly used on soft wide-brimmed summer hats and often too, in a severe manner, on tailored hats. On a dark straw a bright grosgrain ribbon embroidered in black or dark blue would be in keeping with tailored lines, while the soft brimmed hat calls for the bright satin ribbons embroidered in bright colors. The designs on page 6, Figs. 13-17, may be applied to either and used as a simple motif on the front of the hat or as a repeating pattern on a ribbon which is crushed into a loose bow at the back. The scarf might be embroidered in wools on a thin silk or crepe of turquoise blue, lined with a warm or red purple. The purple lining calls for a repetition of this color in a prominent place in the design. Scraps of colored silks should be kept for the purpose of trying different color combinations, for this is the surest way of developing good color harmonies and to save endless tak-

Fig 3

Fig 4.

Towels

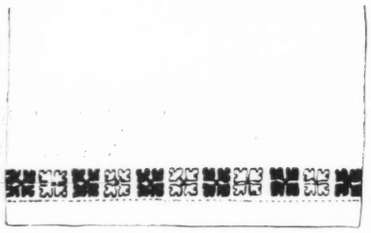


Fig. 5.

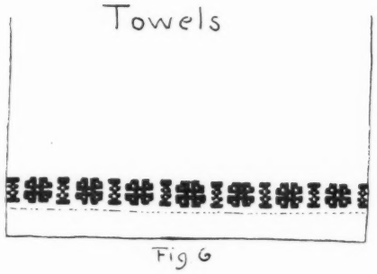


Fig 6

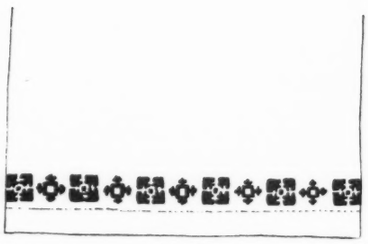


Fig. 7.

Curtains

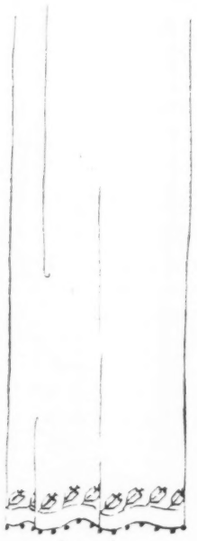


Fig. 8

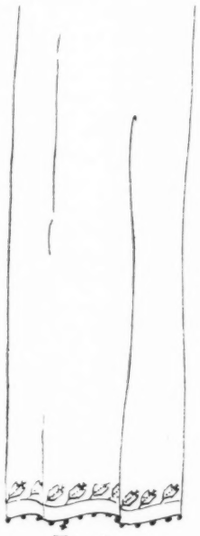


Fig 9

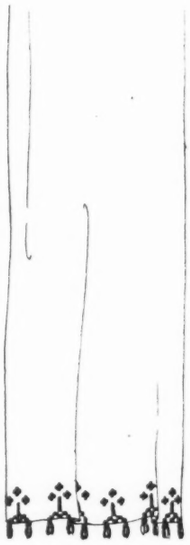


Fig. 10.

Fig 11

Bed Spread

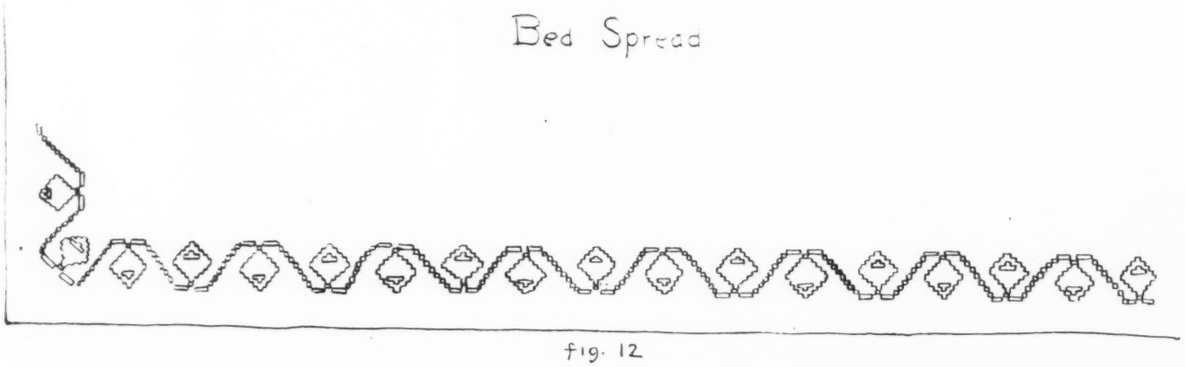


fig. 12

ing out and changing. The designs shown for the scarf might be applied to a bag. Beaded bags are not only tedious to make but very expensive and some of the bags designed in cross stitch are so fine in texture that they closely resemble beaded work and represent only one-third of the work and expense.

Girdles of ribbons for summer organdies and voiles, which are always in demand, are interesting when decorated with simple designs. Careful color selection is more important for girdles than for any other costume accessory, since the silk will crush and the design is seldom seen complete. Many girdles are made of bright ribbons with color schemes similar to those suggested for the blouses. Finishing the ends with short hand made fringe of the same silk or wool used in the embroidery or with simple novelty beads adds much to the design as well as to the finish of the girdle.

Interior decoration or house furnishing is too large

a subject to be dealt with in detail here but the few suggestions shown on page 4 (Figs. 5 to 12) are for home articles which are constantly being made by the amateur craftsman. Towels and curtains like other things which we use every day need frequent replacing and for this reason the designs should be simple and the colors durable. Towels are most effective when embroidered in old blue, which in most cotton threads does not fade in the laundry. The curtains are planned as side drapes and made of thin silk. The cretonnes, that have heretofore been abundant and popular for summer draperies, are now scarce and often very poor in design and color. Imported cretonnes are rare and our own manufactories of the better grades of materials cannot supply the demand that is made for them. These summer drapes of thin silk are an emphatic color note in the room and these simple designs are embroidered with heavy silk thread in colors that are in harmony with the room. Beads or short fringe of the same color as the silk can be added with very good effect. The bed spread is also given to take the place of cretonne and can be made of unbleached muslin, embroidered in old blue, yellow and red or it can be made of heavy silk to match the hangings and embroidered in the same colors.

In making designs for china from these embroideries we may simplify the motif considerably, as in Fig. 18, or we may elaborate it as in Fig. 19, each of which are adaptations of the suggestions offered by this interesting Hungarian garment illustrated in the photograph on page 2.

The plate and shaker designs in Fig. 18, are to be carried out in gold with little touches of bright color in the motif and a band of tinted color between the two lines of gold. For a larger plate use the section at the bottom and in this use an additional color in the motif.

The vase illustrated on page 8 (Fig. 19) is to be carried out in gold and enamel on Satsuma ware. Outline the design with black and with the following colors fill in the design. Warmest Pink with one part Best White for the flower form in the center of the motif, Mulberry in the darker tones around this flower and Jasmine in the small circle in the center of this form, the dark spots in the top

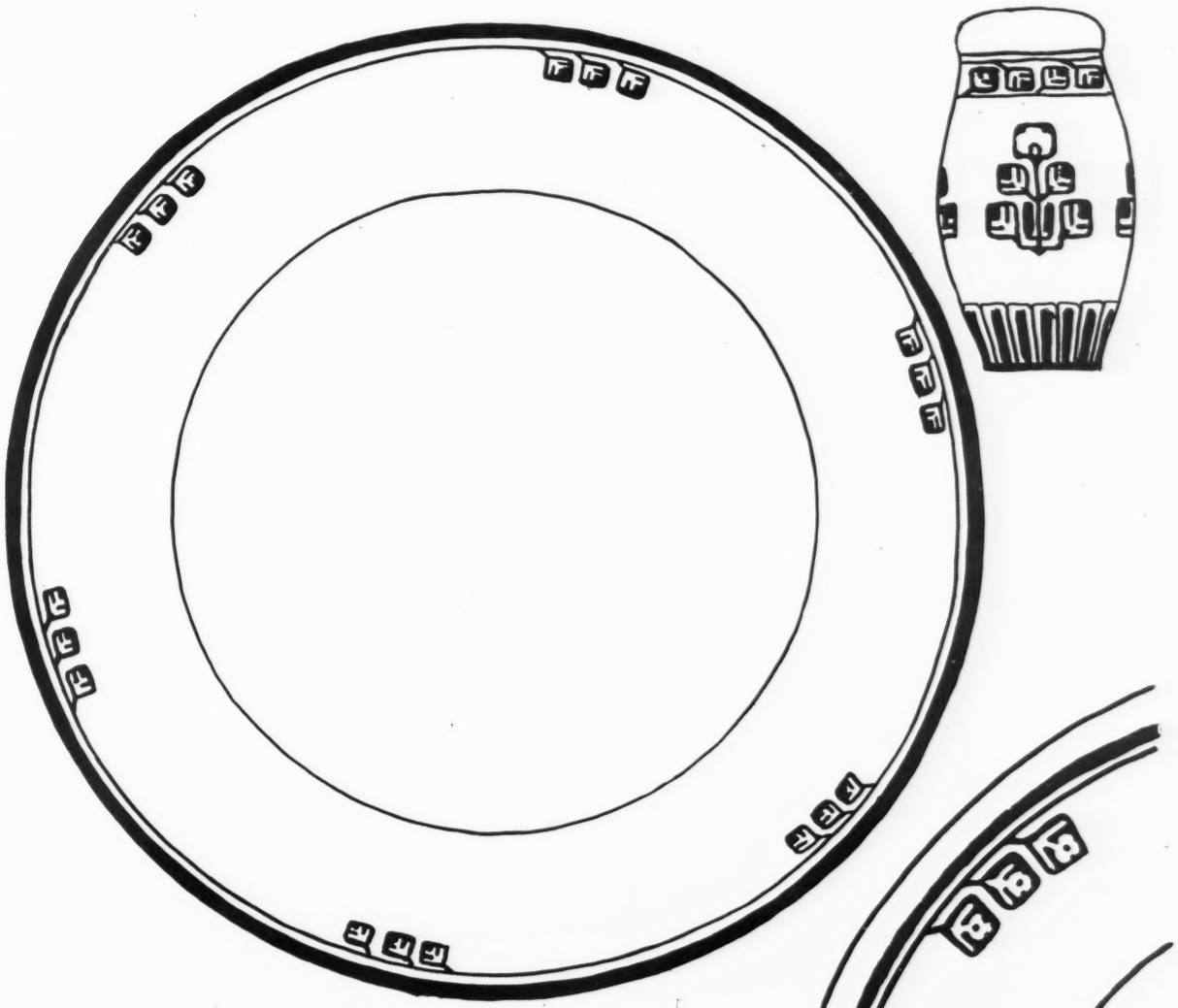


Fig. 18.

Hat Bands

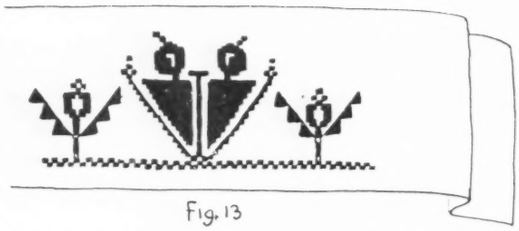


Fig. 13

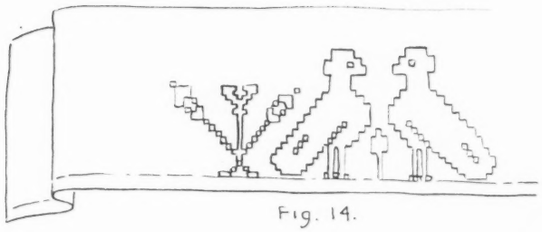


Fig. 14.

Scarf

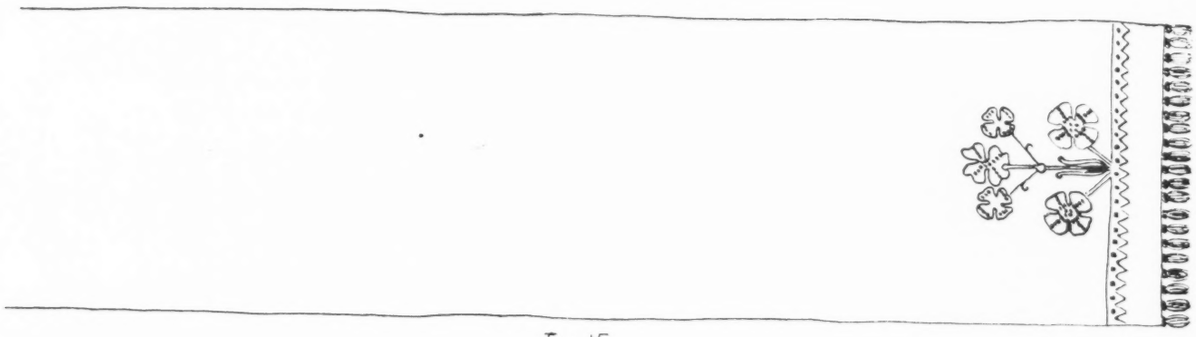


Fig. 15.

Girdles

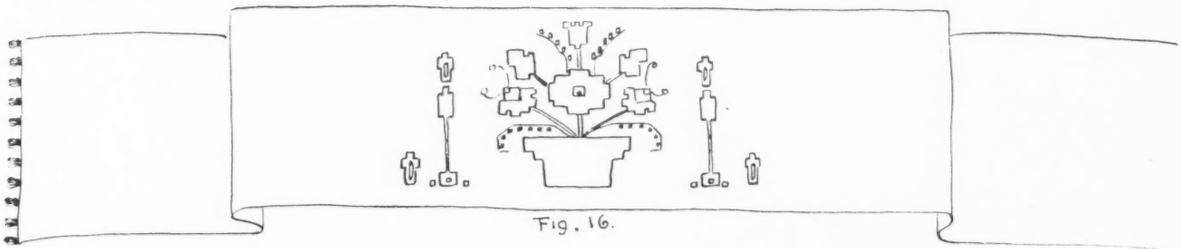


Fig. 16.

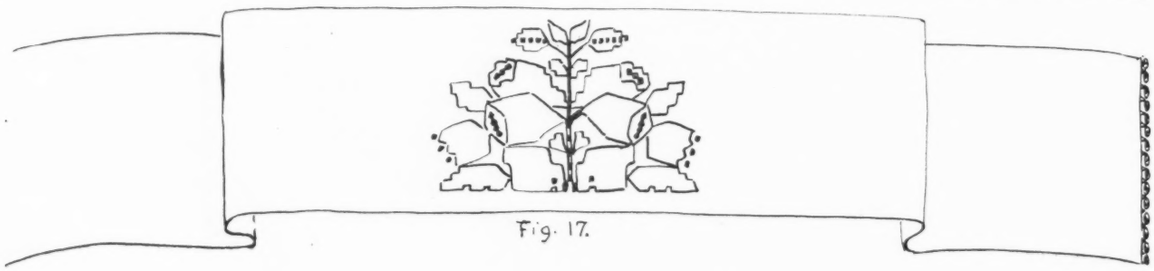


Fig. 17.

border, in the circular forms around the flower and in the stems and band at the bottom of the vase are Florentine Green. The rest of the design is Green Gold.

The design illustrated in Fig. 20 is an elaboration of the motif on the girdle in Fig. 16. It may be applied to the inner side of a low flat bowl or on the outside of a deeper one as in the accompanying small sketch, using the medallion in the inside. This design is to be carried out in soft enamels on Belleek or Satsuma ware. The flowers are Warmest Pink with one part Best White. The small buds are Wistaria and the centers and tips of the flowers are Mulberry. The stems and the narrow white band in the inside of the border are Florentine Green. This color is also used to fill in the small white places which come between the bands which surround the flowers. The rest of the design—the bands around the design—are Green Gold. The background is left the natural color of the ware.

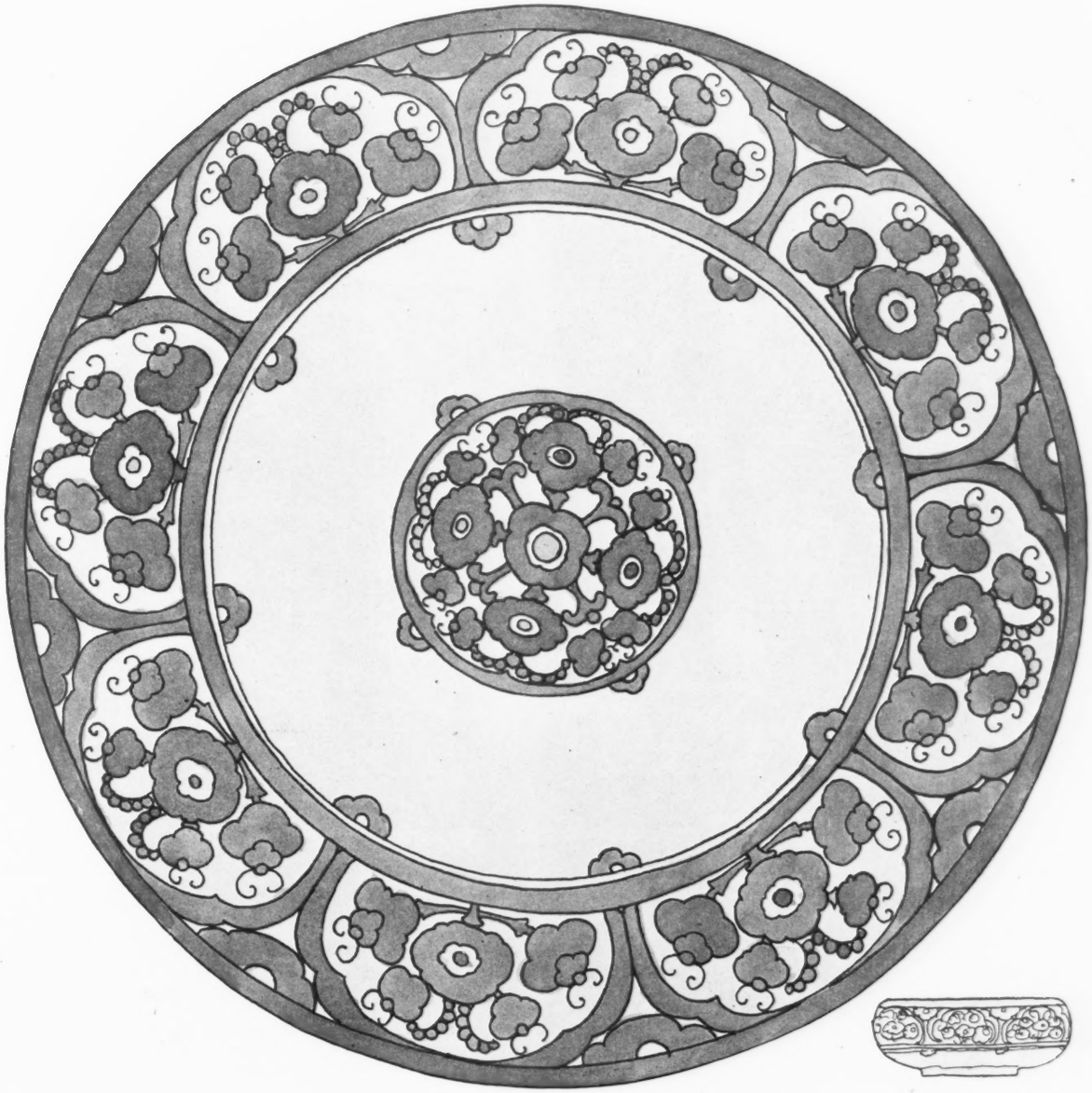
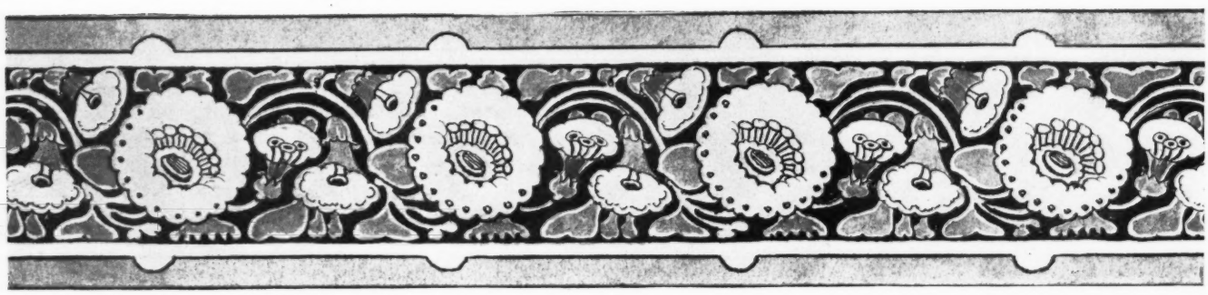


FIGURE 20



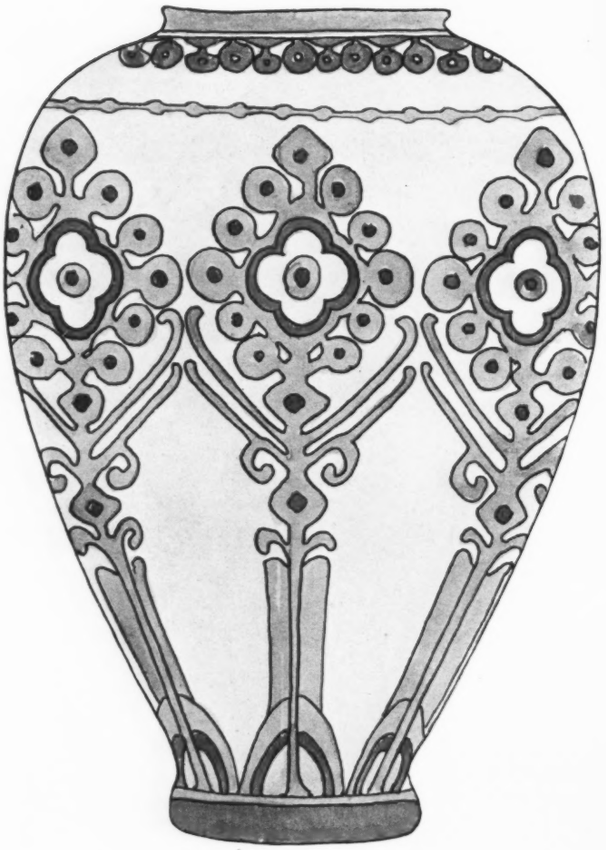


FIGURE 19

See page 5 "Cross Stitch Embroidery"

BORDERS

Mrs. A. A. Frazee

BORDER No. 1—Suitable for bowls, vases, plates, &c.—Some of the bands of dark may be of Warm Grey and some of Grey Violet. Leaves of Grey Green. Flowers of Violet with centers Yellow.

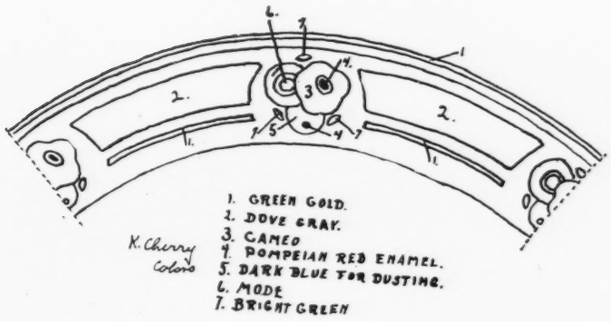
Fry's Grey for Flesh, Warm Grey, Grey Violet, Deep Blue Green, Light Violet of Gold, Yellow for Mixing, Apple Green, Grey Green.

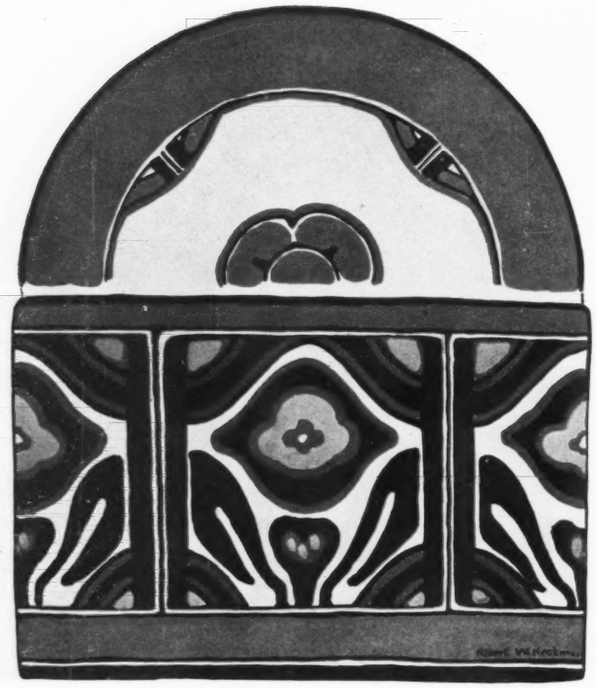
Border No. 2—Suitable for bowls, vases, plates, etc.—Leaves and stems Green. Flowers of Blues. Lavenders and Pinks of same value. Centers of Greenish Yellow. Straight bands, top and bottom, Gold or Dark Blue. Leaves, Apple Green toned with Black and Deep Purple.

Deep Blue Green for blues. Deep Blue Green and Light Violet of Gold for lavenders. Carmine No. 2 for pinks. Yellow for Mixing and Apple Green for yellows.

PLATE—VIRGINIA STEMPLE

Pupil of Miss Hall, Salem College, N. C.





CRACKER JAR

Albert W. Heckman

FIRST fire—Divide the jar into five or six sections and trace design which is to be carried out in colors for dusting. The background is left untouched when the design is to be carried on Belleek, otherwise it is given a tint of light yellow. The center of the flower and the two spots in light value are Deep Ivory. The other tones are in grey and dark blue or in grey and dark green. Make a preliminary sketch in water color of these two schemes and select the one you prefer. Also make one in Dark Blue for Dusting, Water Green No. 1 and Water Green No. 2.

"THE CASTLE" (Supplement)

Winold Reiss

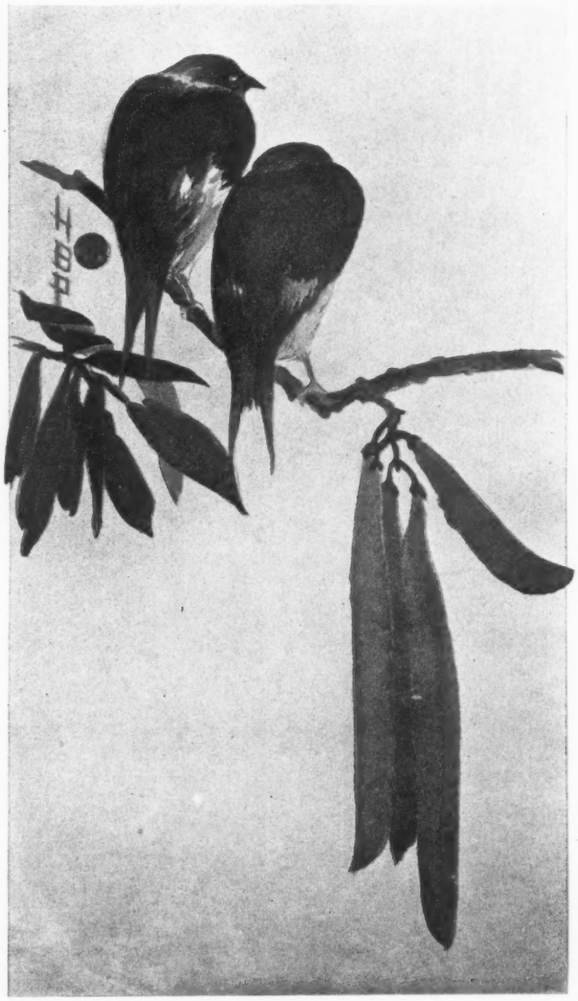
THE color supplement this month is an example of modern Batik work at its best. It is a wall hanging about six by eight feet in size, though it could be made much smaller and still be very effective. In carrying out a design of this sort the simplest method possible in the Batik process has been used. A heavy piece of silk, one side of which has a satin finish was used. This kind of silk is often obtainable in the interior decorating departments of large stores. If one wishes to save one dipping in dye a gold color can be used to begin with.

On a stretcher of some kind which holds the material taut draw in the design with charcoal. Go over the lines with a soft lead pencil and dust off the charcoal. With a large sable hair, or bristle brush which some workers prefer, and equal parts beeswax and paraffin proceed to paint in all the light parts of the design. Keep the whole design as fresh and spontaneous in treatment as possible making use of free brush work. If no "crackle" is desired in the finished hanging use all beeswax instead of the above mixture.

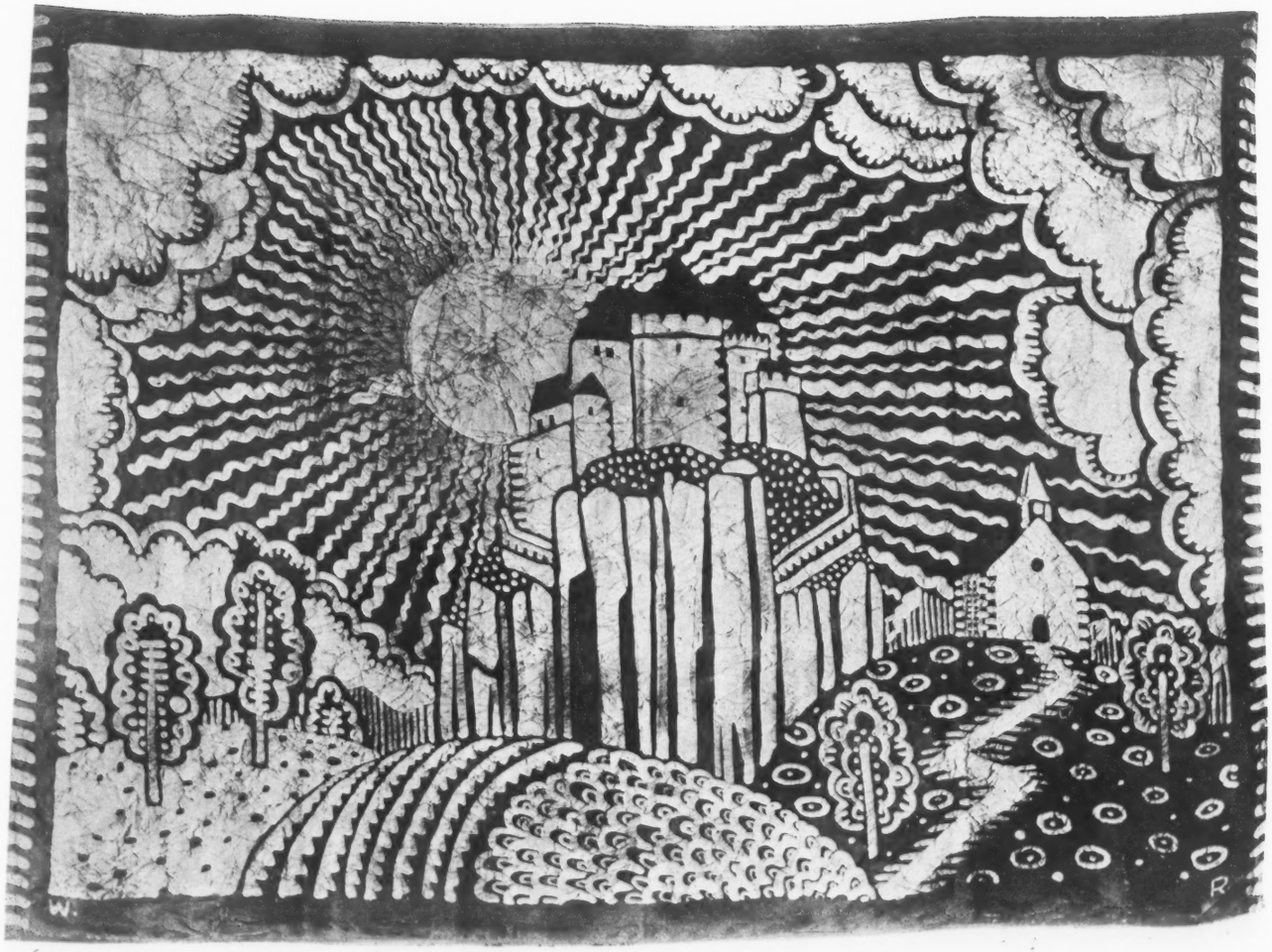
After the whole design has been waxed make a few tests of the dye that is to be used and proceed to dip the piece, first wetting it with clean water. The color for the darker parts of this design should be a copper color. In Diamond or any other dependable dye mix Ruby Red and Gold. Keep this quite red in color and the result will be better than if a color which is too brown is used on the gold ground. Follow the directions on the package of dye except that the dye should be cool enough to prevent the wax from melting in the dipping. Expert dyers in getting deep colors, like the copper that is desired here, first dye a light color and then gradually darken the tone either by leaving the silk remain in a weak solution to slowly absorb the color or by taking it out and adding more dye to the bath.

If one starts with a piece of white silk instead of a yellow one an extra dipping of golden yellow dye is necessary. This may be given before the wax is put on or after it is washed out and the thing has been dipped in the copper color. It is best, however, to dip it in the yellow first for this insures evenness of tone.

To take out the wax simply wash in gasoline, or iron the silk between brown wrapping paper.



BIRD DESIGN—HENRIETTA BARCLAY PAIST



"THE CASTLE" BATIK—WINOLD REISS

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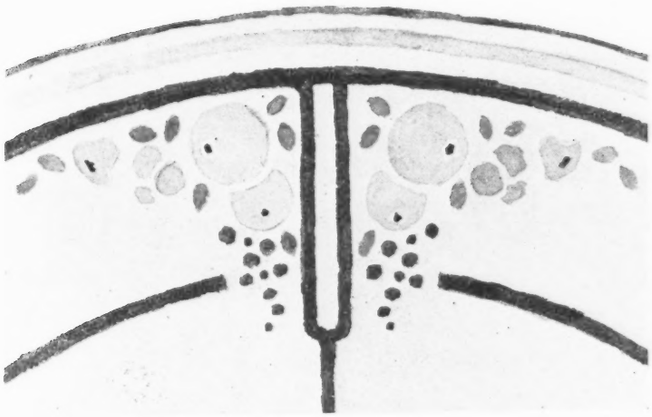


FULL SIZE SECTION PLATE (Page 19)—VIRGINIA STEMPLE

CRACKER JAR—ALBERT W. HECKMAN (Treatment page 8)

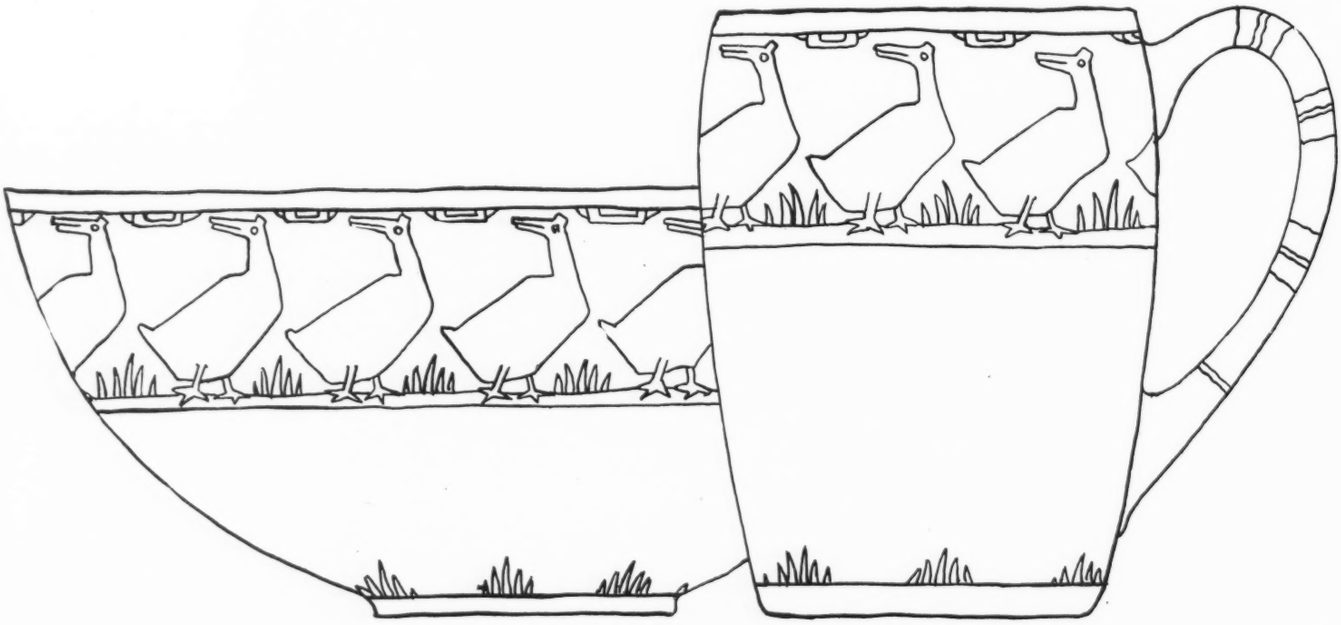
SALT AND PEPPER SHAKERS—FRANCIS DAY

A—Design to be done in Silver lustre only.

B—This is for Green Gold with touches of bright color in the flowers on an ivory tinted ground.

D—On a cream ground paint the whole design in with Copper lustre and fill in flowers with Orange lustre. Give an extra fire of Yellow Brown lustre over the Orange.

E—Paint in this design with Green Gold, fill in leaves with Blue Green and flowers with Orange.



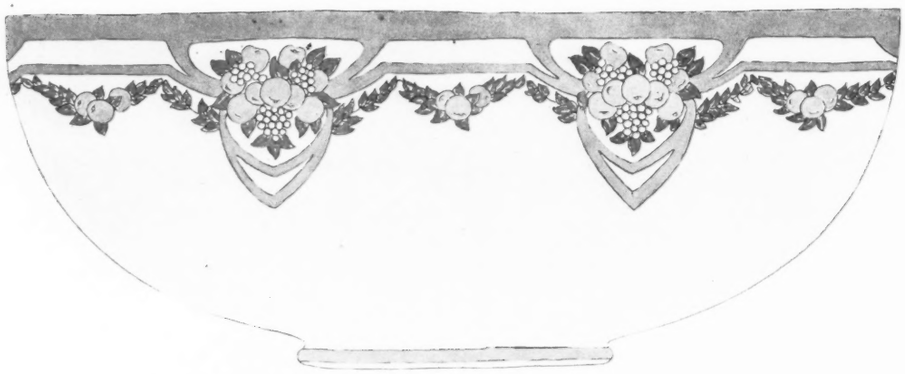
CHILD'S BOWL AND MILK JUG—RUTH RYAN

OUTLINE design in black, fill in the three bands across the design in gold and fire. Tint the bottom of the design Gray Green and the upper part Gray Blue. Clean out the birds so as to leave them white. Paint the grass a light Green which is darker than the background but still a light color. Use Yellow for the beak and feet of the bird.

PINKSTAR—M. H. WATKEYS

FLOWERS, lightest tone Cameo. Medium tone Cameo 1 part, Rose Color 1 part. Darkest tone Cameo and Violet of Iron. Leaves Grass Green and darkest in Grass Green and Shading Green. Stems same as dark leaves.

Second Fire—Dust entire background with Grey Blue, wipe out flowers.

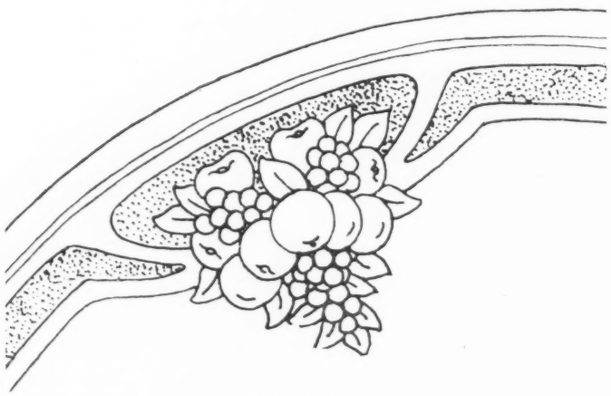


DESIGN FOR BOWL—MELVINA RUSHMORE

TREATMENT NO. 1

FIRST Fire—Outline the whole design in Black. Fill in all the bands with gold. Second Fire—Fill in the fruit forms and leaves with Pink, Purple and Green.

Third Fire—Dust the background with Glaze for Green and retouch the rest of the design.



TREATMENT NO. 2

First Fire—Outline the design and dust in the bands with Green Gold.

Second Fire—Dust in all the leaf forms with Dove Grey and the fruit forms with Cameo and Grey Blue.

Third Fire—Dust the background with Glaze for Blue and retouch the rest of the design.

LITTLE THINGS TO MAKE (Page 20)

Leah Rodman Tubby

No. I—Round box in enamels—Largest ornament Chinese Blue with center in Scarlet No. 3, stems in Meadow Green.

No. II—Satsuma Vase, ornament outlined in Black. Center design of the ornament Cadet Blue enamel on Lotus Yellow background.

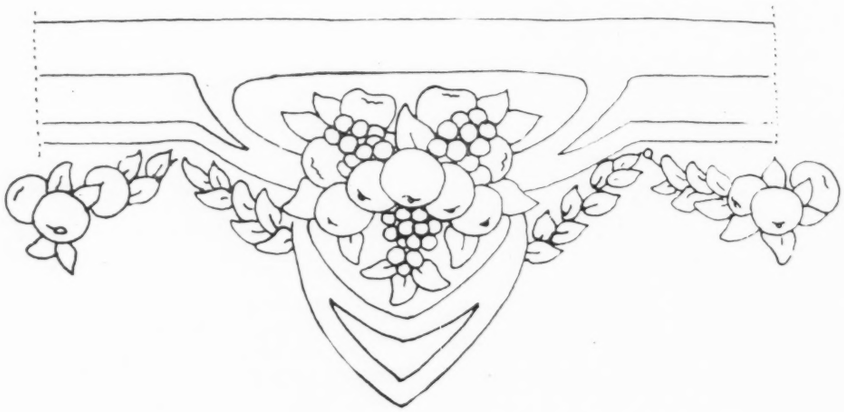
No. III—Bowl at bottom of page. Bands Chinese Blue. Flowers, Chinese Blue, Scarlet No. 3 and Orange No. 3, the latter for the small round ornaments. The green of the stems is 2 parts Florentine No. 2 and 1 part Blue Green.

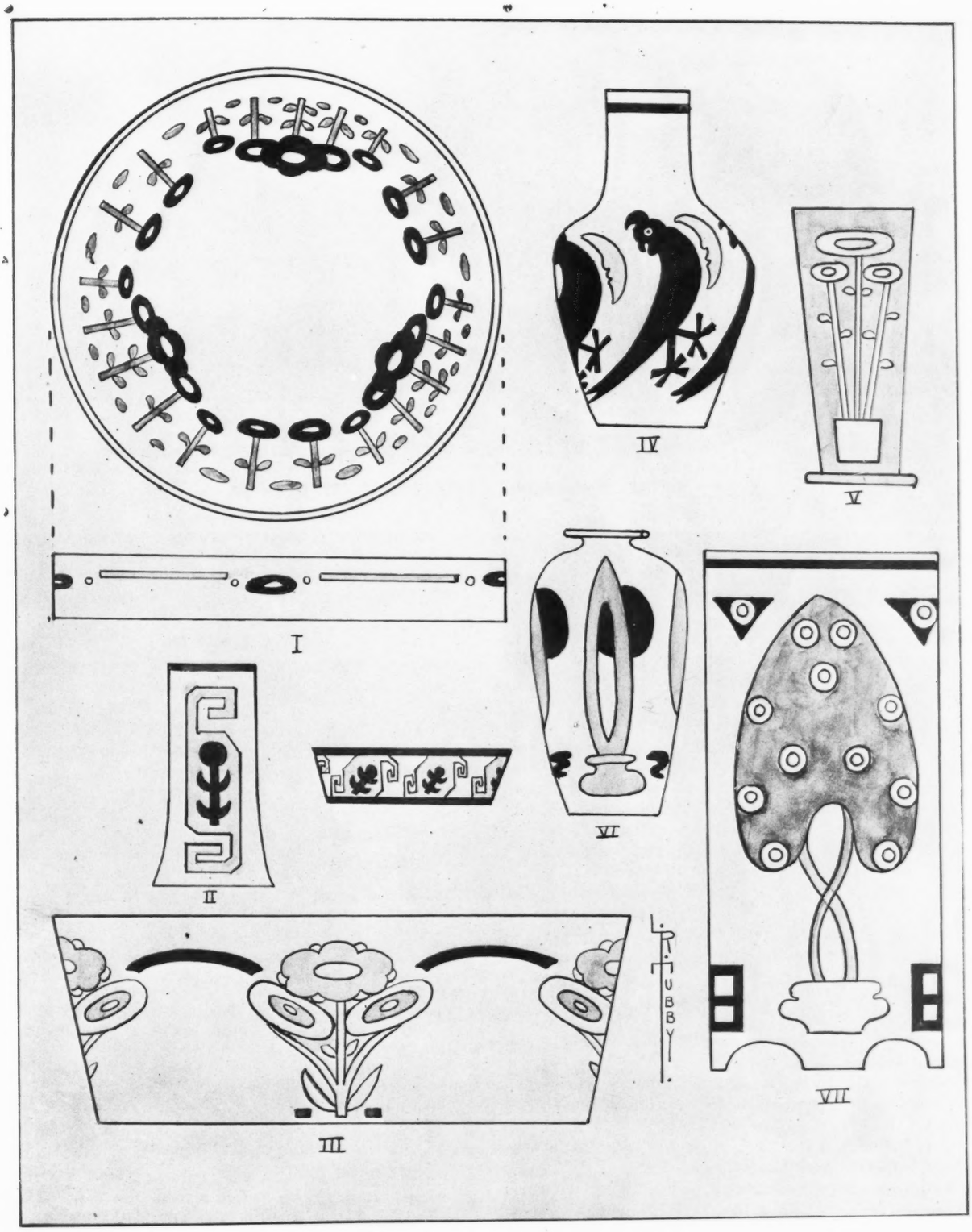
No. IV—Bird Vase, may be treated in various color schemes, to suit taste.

No. V—Satsuma Vase in Dark Blue. Outline with Black. Flowers are oiled and dusted with Grey Blue and a little Mode. Stems are dusted with Water Lily Green. Centers of flowers are painted with Yellow Red and a little Yellow Brown. For second fire oil background and dust with Water Blue.

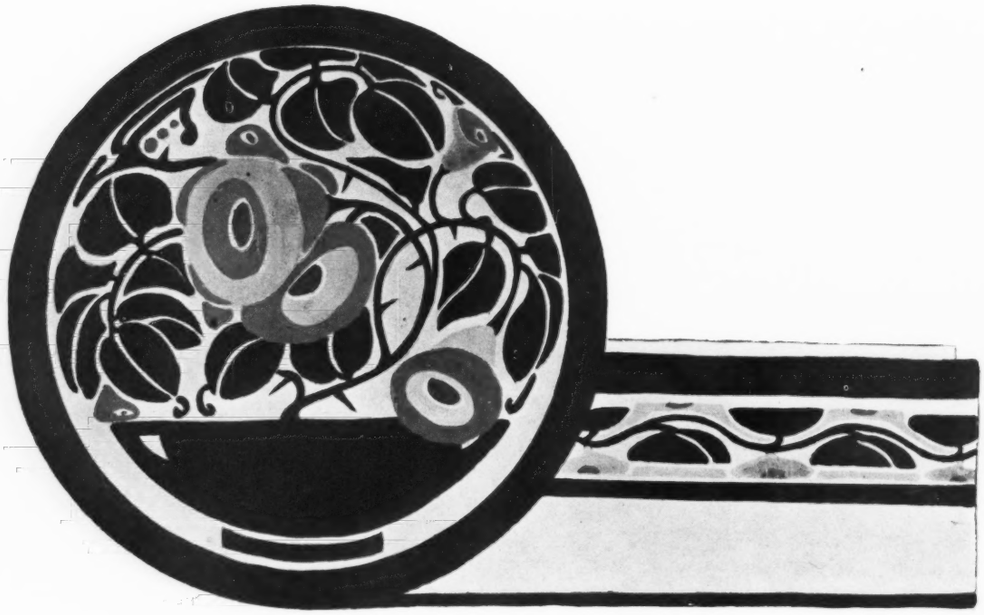
No. VI—Satsuma or Belleek Vase—Light grey ornaments, Leaf Green enamel, dark part, Pompeian Red.

No. VII—Small Satsuma or Belleek Vase—Outline, Black or Lavender. Dots in center, Orange No. 3 enamel, space around dots, Lavender enamel. Large flower ornament, 2 parts Meadow Green, 1 part Blue Green. Band and dark part of small corner ornaments, 2 parts Chinese Blue, 1 part Grass Green.





LITTLE THINGS TO MAKE—LEAH RODMAN TUBBY (Treatment page 14)



ROSE DESIGNS FOR THE COUNTRY HOME—W. K. TITZE

BEGINNERS' CORNER

WALTER K. TITZE - - - - - Assistant Editor

THIS month I give a design which may be treated in many ways, enamels on Satsuma, etching on a soft china glaze, flat colors, dry dusting, lustres or gold.

First, if you desire to use this design in dry dusting, I would suggest that you hunt up your Keramic Studio for December 1916, or, if you have not that number, that you buy it. In that number there is an article on dry dusting by Jessie M. Bard, which is well worth reading and explains fully the method.

Treatment for dry dusting: Outer bands, leaves, basket and stems are oiled and dusted with a bright green or with a rich blue. If green is used, dust flowers in different tones of yellow; if blue is used, in different tones of pink.

Enamel treatment: Outer bands, leaves, basket and stems in Grass Green or Yale Blue. Flowers in yellows or pinks.

Etching treatment: Cover entire box with Roman Gold. Second fire with Yellow lustre.

Flat colors: Same in tone as dry dusting, but would suggest a black outline.

Lustres: Bands, leaves, &c., in Turquoise Blue. Light tone in flowers in Yellow lustre, dark tone in Yellow Brown lustre.

Gold: Bands, leaves, &c., in Green Gold. Light tone in flowers, Silver; dark tone, Roman Gold.

Another treatment combining enamels, color and gold: Background, shown white in illustration, in Black. Bands, leaves and basket in Green Gold. Flowers in Yellow and Yellow Brown enamels.

This design is very simple, and, if several students wish to apply it, or a similar design, to china, I suggest that each use a different treatment. A design of this sort has a naturalistic feeling and you will be surprised to find that pupils and customers, who cannot understand the why and wherefore of conventional, will like it.

❖ ❖ ❖

BOWL BORDER

I—Green Bands, equal parts Yellow Green and Copenhagen Blue. Grey bands, Copenhagen Blue (light). Roman Gold for lines and basket motif. Roses, Yellow shaded with Yellow Brown and a little Brown Green. Hearts of Roses, Yellow Brown and Yellow Red.

ANSWERS TO CORRESPONDENTS

B. B.—Where can I have designs enlarged or reduced to fit the piece I want to decorate?

Where can I get Coover's Black outlines?

Is there any place where I can learn tapestry painting by mail?

Answers:—1. In the March 1917 number of the Keramic Studio (price 40 cents) there is an article by Jessie M. Bard on enlarging and reducing designs. This may be of help to you. Any teacher advertising designs for sale or rent would do this for you if you are not able to do it, but you should learn to enlarge or reduce a design yourself.

2. Read the ads in Keramic Studio, as there are many dealers advertising Coover outlines.

3. Miss Gertrude Estabrooks, Auditorium Tower, Chicago, is a teacher of tapestry painting.

SMALL PLATE (page 18)

Caroline Riehl

ALL lines forming band in Green Gold. Large flower form in a Soft Pink. Large circular flower in Lavender. Circular flower to right in Yellow. Flower to left in Blue. Leaves Grey Green. Dots in Amethyst. Yellow Lustre may be applied second fire over entire dish with exception of floral motif.

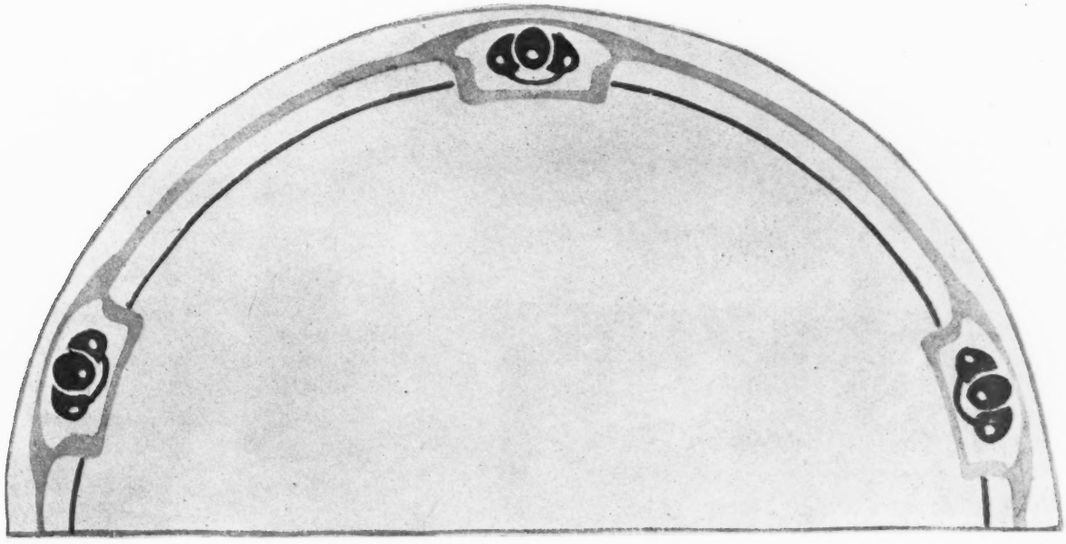
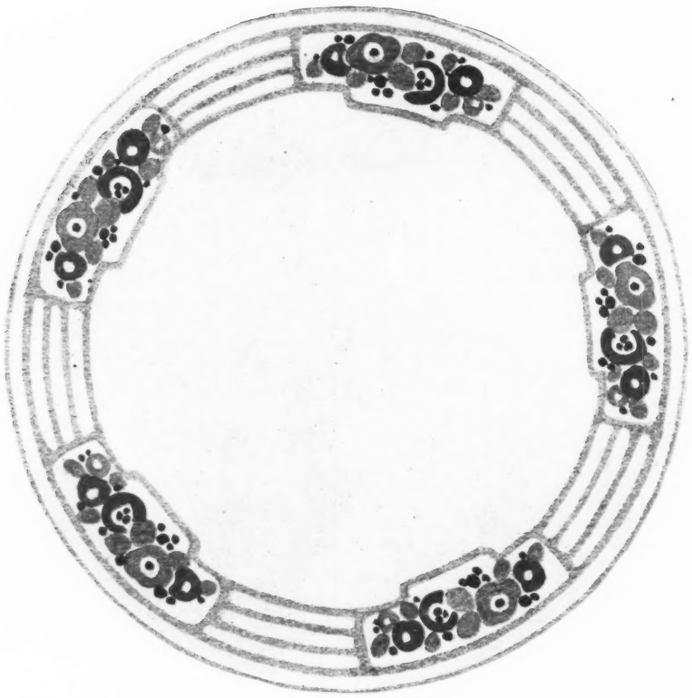


PLATE DESIGN—CAROLINE RIEHL

Berries and line, Roman Gold. Small bands forming basket motive, Glaze for Blue. Space forming large band, Yellow Brown padded to an Ivory.

DESIGN FOR BOWL—LOLA A. ST. JOHN

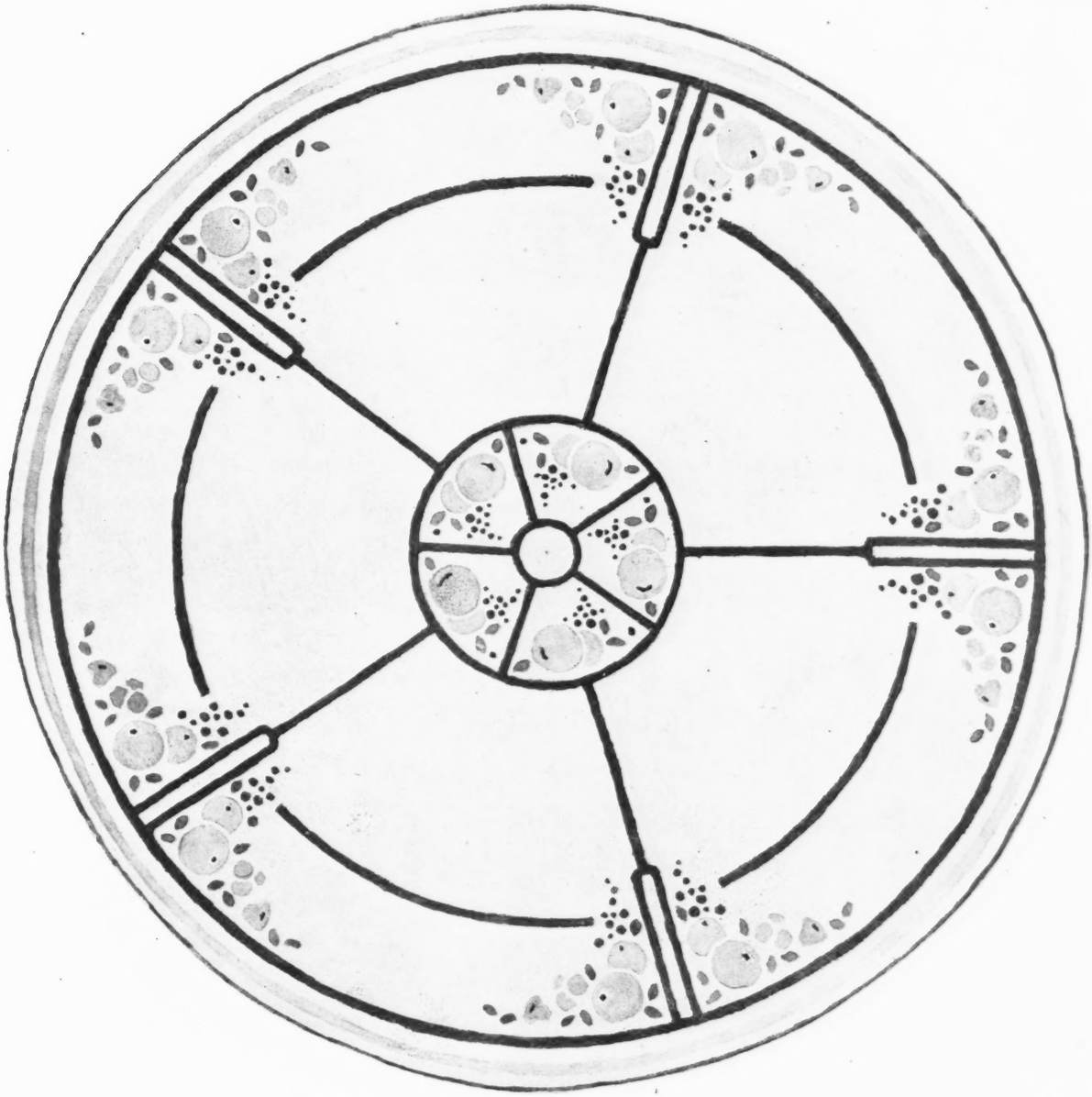
Full size drawing of Color Supplement. For Color Treatment see Supplement



SMALL PLATE—CAROLINE RIEHL (Treatment page 20)

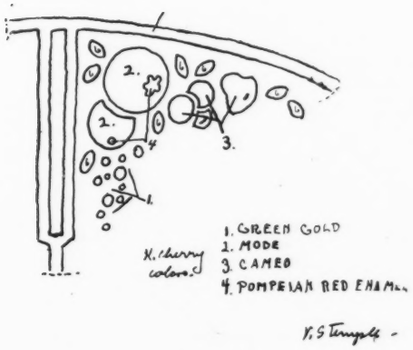
SUGAR AND CREAMER—MRS. F. H. HANNEMAN

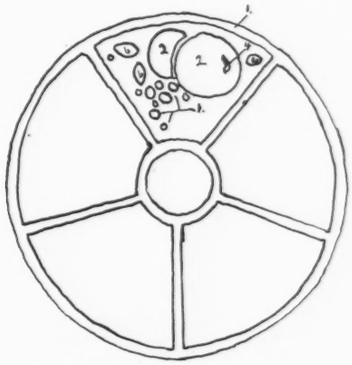
FIRST FIRE—Outline design with outlining Black; put gold on handles and in bands. The gold dotted background may be put in as in the sugar bowl, or it may be left out as in the creamer. Second Fire—Fill in the flowers with pinks, blues and purples with paints or enamels. The bottom is Grey Green lustre on. Retouch outlining.



PLATE—VIRGINIA STEMPLE

Pupil of Miss Hall, Salem College, N. C.





BELLEEK BOWL—ALBERT W. HECKMAN

Darkest part Black; lightest part Blue, medium Emerald Green.

TRUMPET VINE—MRS. A. S. ANDERSON

BLUEBELL—KATE CLARK GREENE

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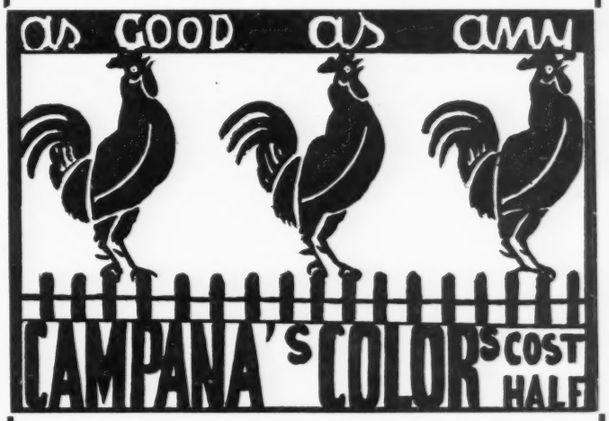

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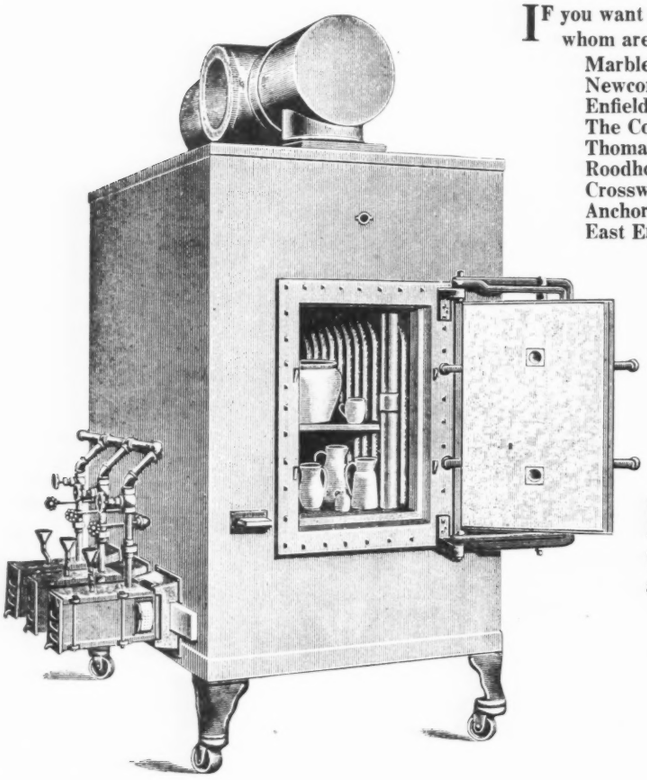

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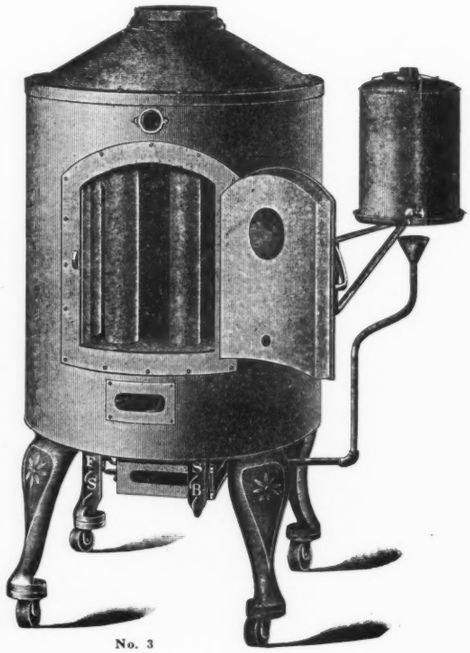

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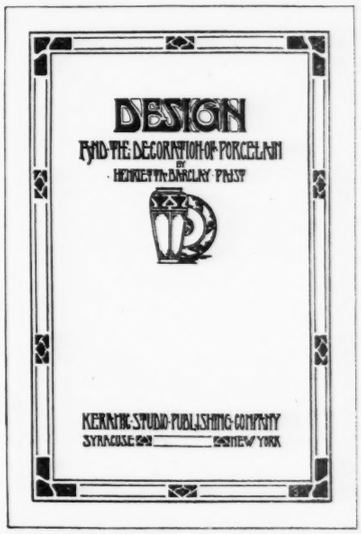

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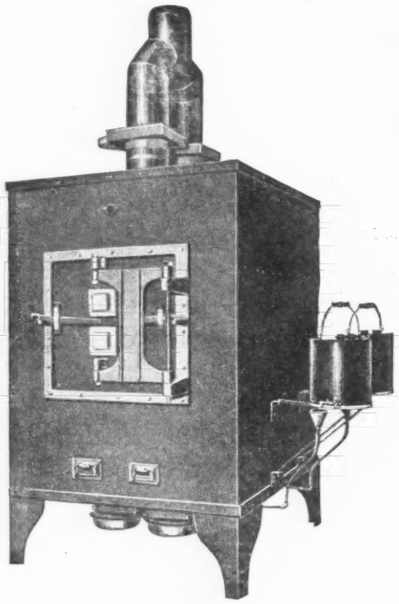

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